

Processional on All Glory, Laud, and Honor

3, 4, or 5 octaves

Handbells used: 22, (23*), (28)

optional

optional

4 octave choirs omit notes in [].

*G7 not used in 4 octave version.

**E4, A4, and A5 used only in optional measures 5-8.

ST. THEODULPH

Melchior Teschner, 1584-1635

arr. Cathy Moglebust (ASCAP)

1 2 3 4 Fine

Performance suggestions:

The processional may begin with any part, adding other parts on each repeat, or by starting with all parts together.

Repeat as many times as necessary until ringers are in their positions and ready to accompany the singing of the hymn, playing of the setting on pages 4-9, or until desired. End the processional on the beat 1 of measure 4.

A solo instrument or keyboard may play the hymn tune (melody only) at any point during the processional. In this case, the handbells should play measures 1-4 for the first, second, and fourth phrases of the hymn tune, and play the optional measures 5-8 on page 3 for the third phrase of the hymn tune. Parts for C or B \flat instruments are printed on page 11.

An edition for 2 or 3 octaves is available, code CGB1138. The editions are compatible for massed ringing.

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All Glory, Laud, and Honor

3, 4 or 5 octaves
Handbells used: 31, (41), (51)

optional

optional

3 octave choirs omit notes in ().
4 octave choirs omit notes in [].

ST. THEODULPH
Melchior Teschner, 1584-1635
arr. Cathy Moglebust (ASCAP)

Majestically (♩ = ca. 92)
Optional introduction

C Instrument (optional)

Handbells

LV

LV

Performance options:

This arrangement may be played by handbells alone, with or without instrument and/or congregational singing.

The refrains and stanzas may be used to accompany congregational singing. This is a standard harmonization found in many hymnals, and the keyboardist may play right from the hymnal. Use the refrains and stanzas referenced below as desired on the various stanzas and refrains of the hymn. If desired, the optional introduction (measures 1-6) and the optional ending (measures 47-50) may be omitted when used for congregational singing.

For reference:

- A** - Standard Refrain
- B** - Standard Stanza
- C** - Standard Refrain
- D** - Enhanced Stanza
- E** - Enhanced Refrain

This setting may follow the "Processional on All Glory, Laud, and Honor" printed on pages 2-3.

Parts for optional C or B \flat instruments are printed on pages 12-15.

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4

RT Sk

rit.

4 5 6

LV R

A ♩ = ca. 100
7

A (f)

7 8 9 10

B

11 **B**

11 12 13 14 **B**

Musical score for measures 15-18. The system includes a vocal line and a piano accompaniment. The piano part features dense chordal textures in the right hand and a more rhythmic bass line in the left hand. Measure 15 is marked with a '15' above the staff. Measure 16 has a circled note in the right hand. Measure 17 has a circled note in the right hand. Measure 18 has a circled note in the right hand.

Musical score for measures 19-22. The system includes a vocal line and a piano accompaniment. The piano part features dense chordal textures in the right hand and a more rhythmic bass line in the left hand. Measure 19 is marked with a '19' above the staff. Measure 20 has a circled note in the right hand. Measure 21 has a circled note in the right hand. Measure 22 has a circled note in the right hand. A 'C' in a box is present in the top right corner of the system.

Musical score for measures 23-26. The system includes a vocal line and a piano accompaniment. The piano part features dense chordal textures in the right hand and a more rhythmic bass line in the left hand. Measure 23 is marked with a '23' above the staff. Measure 24 has a circled note in the right hand. Measure 25 has a circled note in the right hand. Measure 26 has a circled note in the right hand.

27

27 28 29 30

D

31

31 32 33

34

34 35 36